

IN THIS ISSUE: THE FESTIVE DANCES AND COSTUMES
OF MEXICO — AND — TRAIN TRAVEL

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HISTORY & TRAVEL

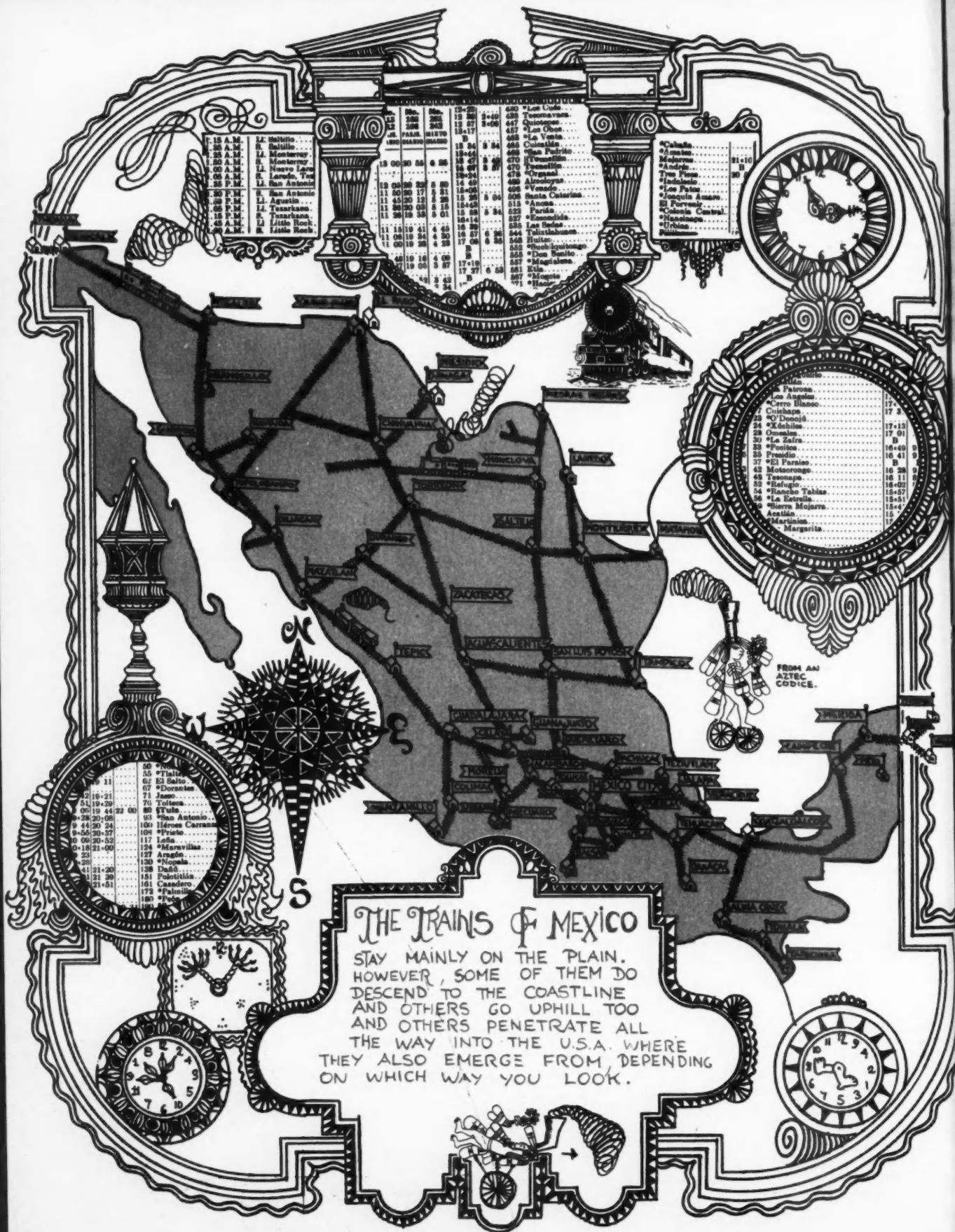
MEXICO /this month



DRAWING BY
COVARRUBIAS

254 US

MEXICO /this month Special Issue May-June 1961



THE TRAINS OF MEXICO

STAY MAINLY ON THE PLAIN.
HOWEVER, SOME OF THEM DO
DESCEND TO THE COASTLINE
AND OTHERS GO UPHILL TOO
AND OTHERS PENETRATE ALL
THE WAY INTO THE U.S.A. WHERE
THEY ALSO EMERGE FROM, DEPENDING
ON WHICH WAY YOU LOOK.

OF SPECIAL INTEREST

Marcel Marceau and his company of French mimes will present its spectacular performances in the Palace of Fine Arts on May 2, 6, 7, 8, 9, 13, 14, 16 and 19 at 9 p.m. and on May 3, 4, 10, 11, 17, and 18 at 6 p.m.

Opera — Palace of Fine Arts (Sala de Espectáculos). Spring Season of the National Opera with programs presented by the best Mexican singers of the works of Mexican musicians. May 3, 10, 17, 24 and 31 at 9 p.m. and May 7 and 28 at 5 p.m.

June 13 — St. Anthony's Day — Celebrated throughout Mexico, especially in places where St. Anthony is patron saint. Sometimes festivities last as long as ten days. Neighboring villages often bring wares to the markets, and there is a good chance of seeing many popular dances, such as the Dance of the Moors and Christians.

June 1 — Corpus Christi Day — Children throughout Mexico celebrate this feast in native costumes, bringing symbolic first fruit to be blessed by the parish priest. Toy straw mules, stuffed with marzipan and fruits are sold in the churchyards. Mexico's famed flying dancers, the Voladores, perform their incredible feats at Papantla, Veracruz.

June 25 — St. John the Baptist Day — Also called "Bath Day," since this is when, half in fun and half in earnest, everybody takes a ritual bath. Women often chop off the tips of their hair, in rather jolly mortification for the part which another woman, named Salome, played the night St. John lost his head at Herod's court.



June 29 — St. Peter's Day — This is the third important saint who is honored in June. There are fiestas in almost all towns with Pedro or Pablo (Peter or Paul) in their names.

Preview

may-june

IN THIS ISSUE WE ARE FEATURING

CHOO CHOO HOLIDAY
by Gerald R. Kelly 6
**RHYTHM — THE MAGIC
DANCES AND COSTUMES
OF MEXICO** 9

as well as . . .

OUR LOVING READERS 4
PERSON TO PERSON 5
THE ARTS 32
OUR OWN DIRECTORY 33
INVESTMENTS 36



MAY climate

City	Temp. (F)	Rain (inches)
Acapulco	83	12
Cuernavaca	74	2.1
Guadalajara	72	0.7
Guajuato	71	1.1
Merida	82	3.2
Mexico, D. F.	65	0.2
Monterrey	78	1.7
Oaxaca	73	2.5
Puebla	66	2.9
Taxco	76	3.0
Tehuantepec	74	3.6
Veracruz	79	2.1

FIESTAS AND SPECTACLES

May 1-5 — Tuxtepec, Oaxaca — This tropical town on Butterfly River (Papaloapan) was the birthplace of Porfirio Diaz, whose 30 year reign as President of Mexico was brought to an end by the Revolution of 1910. Commercial fair and regional folk dances.

May 1-5 — Cuyutlan, Colima — A yearly festival. Swimming contest, regattas, floats, a carnival, beach parties, and such.

May 1-6 — Zacualtipan, Hidalgo — Commercial fair with products of the region. Jaripeos, horse race, dances, and sporting events.

May 1-8 — Conkal, Yucatan — A colonial village near Merida, Conkal is the scene of a traditional religious fiesta during this week.

May 3 — Ozumba, State of Mexico — A half-pagan, half Christian ritual held on the crest of Zempoalteptl Hill. Baskets, fruits, flowers and incense are all about, while

hymns evoke the gods for rainfall and abundant crops, and the witchdoctor entertains the villagers with chicken mole, pulque, music and fireworks.

May 3 — Quintana Roo — A week's celebration of the Holy Cross in this extreme eastern corner of Mexico. Bullfighting, dancing, a fair and fireworks. Pigs, hens, turkeys and other animals are sacrificed outside the church. Lighted candles and sips of liquor are passed around to the faithful.

May 3 — Santa Cruz de Atlixpan, State of

Mexico — Holy Cross Day is celebrated here with traditional dances such as the Pastores, Tecomates, and Arrieros.

May 3-5 — Nogales, Sonora — Across the Rio Grande from Arizona. Flower Festival, including parade of allegorical floats adorned with spring blossoms, election of a queen,

Battle of the Flowers, etc. Many Americans participate in this festival.

May 3-6 — Acapulco, Gro. — A double celebration in honor of the Holy Cross of May and in commemoration of the arrival of the first Chinese Galleon in Mexico via the Philippines (1789).

May 3-15 — Gomez Palacio, Durango. May fiestas begin here with this popular fair. Natives of the region dance the famous Plumas and El Arco.

May 8-15 — Tenabo, Campeche — Regional dances and vaquerias highlight this religious celebration.

May 10-30 — Cardenas, San Luis Potosi — Spring Festival with Huastecan serenades, open-air concerts and dances.

May 12-17 — Chimaltitlan, Jalisco — Fiesta honoring San Pascual, patron saint of the town. Lots of charro events, along with bullfights, horse races, cockfights, heavy betting on all sides, and dances

May 17-22 — Tixkokob, Yucatan — Traditional May festival, during which booths are set up around the colonial church to sell the delicious antojitos of the region.


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THE ARTS

Exhibitions-current

Jardin del Arte — Sullivan Park (Behind Monumenta a la Madre). Display and sale of paintings by artists themselves. From 9 a.m. to 4 p.m. Sundays.

Galeria Proteo — Genova 39, second floor. Oils by Maka in the Sala Proteo and oils, pastels, pen and ink drawings and photographs by Barbara Gomez Palacios in the Sala de Arte Libre.

Galeria Jose Maria Velasco — Peralvillo 55. Collective exposition of contemporary painters of the Mexican School.

Galeria Antonio Souza — Reforma 334. A Show of drawings and paintings by Mariana Poniatowska and at Berna 3 a show of Zanabria.

Salon de Plastica Mexicana — Puebla 154. Exposition of oils by Arturo Estrada and the annual collective show of members of the gallery.

Galerias Glantz — Genova 61, second floor. Oils by Ana Costa and graphic arts and drawings by Tello.

Galerias Excelsior — Reforma 18. Show of oils by the Chilean artist Pacheco Altamirano.

MUSEUMS

Casa de Carranza — (Lerma 35). Exhibition of personal effects and documents related to the period of the presidency of Venustiano Carranza, under whose regime the 1917, Constitution was signed.

Museo Nacional de Arte Moderno — (Palace of Fine Arts). Murals of Orozco, Rivera, Siqueiros and Tamayo seen on the second and third floor.

Museo Nacional de Artes e Industrias Populares (Ave. Juarez 44). Folk Art galleries and retail house for popular Mexican art.

Galeria de Historia — (Chapultepec Castle). Entitled "The History of the Mexican People's search for Liberty." This modern exhibition shows the struggle of the people for their liberty from 1810 until 1910 in models.

Museo de Arte Religioso — (Guatemala 17). Religious art treasures from the Cathedral of Mexico and other important churches in the Republic.

Museo de la Charrería — (Casa Chata, Tlalpan, D. F.). One of the most complete collections of Charro Art.

Museo Nacional de Antropología — (Moneda 13). Collection of pre-hispanic art from the olmeca, tlahuica, totonaca, maya, zapoteca, tolteca, mixteca and azteca civilizations.

Museo Nacional de Historia — (Chapultepec Castle). Permanent display of the history of Mexico since the Conquest, including the War for Independence, the American invasion, the Wars of Reform, the French Invasion, the dictatorship of Porfirio Diaz and the Revolution of 1910.

Museo Histórico de Churubusco — (Churubusco Convent, near Calzada de Tlalpan). Historic objects commemorating heroism during the War of 1947 and the American invasion.

Museo de Flora y Fauna — Chapultepec Park. Rich display of the great variety of flora and fauna of Mexico.

Museo de Historia Natural — Enrique Gonzalez 10 (corner of Chopo). Natural science exhibition.

Museo de Geología — Ciprés 176. A show of important Mexican geological objects.

Museo Postal — Palace of Communications, Calle Tacuba. Complete collection of Mexican postage stamps.

THEATRE

Yo Costa o Casi — Teatro Xela, Xela and Nicolas San Juan (Tel. 43-34-78). Salvador Novo's comedy about the psychology of a great actress in the decline of her life, with Carlos Lopez Moxtezuma, Ofelia Guilmán, Tony Carvajal and Sergio Bustamante. Directed by the author. Performances from Tuesday to Friday at 8:30 p.m. and Saturdays at 7:15 and 9:45 and Sundays at 5:00 and 8:00.

La Idiota — Teatro Sullivan 25 (Tel. 46-07-42). A comedy by Marcel Achard, with Virma Gonzalez, Guillermo Murray, Guillermo Rivas and Marina Marin. Directed by Julio Taboada. Performances daily at 7:15 and 9:45 and on Sundays at 5:00 and 8:00.

Los Fantásticos — Teatro del Bosque, behind the National Auditorium on the Paseo de la Reforma (Tel. 20-43-32). Translated by

Luis Dellano and Marta Fischer from a play by Tom Jones and Harvey Schmidt, this musical comedy deals with unreal and fantastic situations. Starring Armando Calvo, Maria Rivas, Alejandro Changerotti, Oscar Ortiz de Pinedo and Antonio Gama. Presented by Luis Dellano and Rene Anselmo. Musical direction by Enrique Cabiati. Daily at 8:30; Saturdays, 7:00 and 10:00 and Sundays, 5:00 and 8:00.

CULTURAL EXCHANGE

Cultural Conferences — Residencia Orizaba, Ave. Thiers 124. Program for May 12 is a lecture on the Fjords of Norway and on May 26 classic Spanish and Mexican literature will be recited. On June 9 the group will hold a round table discussion on the history of Mexico. A lecture on baroque art will be given on June 23. All these programs will take place at 8 p.m.

of special interest in coming months.

July 12-17 — The Cactus and Succulent Society of America, with members all over the world, will conduct its bi-annual convention in Mexico, home of more than half the world's cactus species.

Highlights of the convention will excursions to the Barranca de Venado in Hidalgo —home of the white-whiskered old man cactus (*Cephalocereus senilis*), to the desert of Tehuacan and to the National Botanical Garden at the National University, in the lava fields. Convention sessions will be conducted at the Hotel del Prado.

Host organization for the events will be the Sociedad Mexicana de Cactología.

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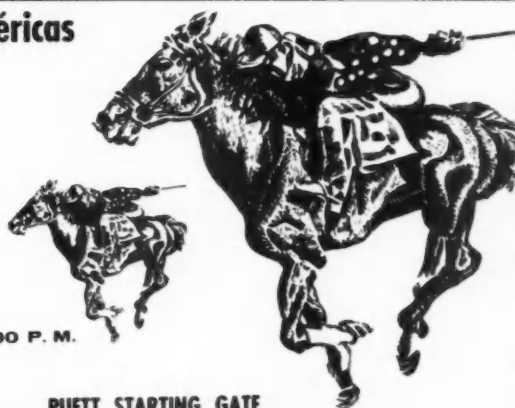
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our loving readers

CONDON OR REXROTH?

Dear Mr. Condon:

On November 6, 1960, the San Francisco Examiner carried a column by one Kenneth Rexroth, who besides being a columnist is a poet (of sorts), a TV commentator, and as you can see, purports to be an authority on cuisine and civilization. He stated as follows:

"One of the signs of civilization is cuisine. The great cooking of the world is Chinese, French, Greek — and recently and slowly — don't laugh — American.

"Uncivilized people never learn to relax and view themselves with enough irony to learn to eat well. I never eat Mexican food without thinking how much better it would be if they'd just come off it, take the beef out of chili con carne, put back the dog meat, and stop pretending." With the blood literally boiling in my veins, I sat down and wrote Mr. Rexroth at some length, advising him among other things that he obviously spoke from the depths of abysmal ignorance. Unfortunately I did not then have a copy of your article which appeared in the January-February issue of Mexico/this Month to reinforce my remarks.

I have an idea that any additional communication from me would land unread in Mr. Rexroth's wastebasket, but it occurred to me you would feel sufficiently incensed by his scurrilous attack to send him a copy of your article (although it would obviously

be casting pearls before swine) calling attention to the inaccuracy of his allegations.

Incidentally in the same column he had this to say regarding "Macario," the Mexican entry in San Francisco's International Film Festival: "It was self-conscious and contrived, a picture as somebody said of the movie that had so obviously influenced it, Japanese 'Ugetsu'." The guy sounds to me as if he is plain anti-Mexican.

At any rate, I live in the hope a strongly worded letter from you, a colleague, will influence him to print a retraction of his damaging words on the subject of Mexican Cuisine.

Sincerely
Cleone Manthei
San Francisco, California.

Mr. Condon is incomunicado at the present — wrapped up in writing as all good writers should be — but it's our guess that the vitriolic Mr. Rexroth just ran out of things to attack one day...

TOPOLOBAMPO

Dear Editor,

I am researching the history of the American colony at Topolobampo in the 1800's. The Fresno State College Library has a considerable collection

of materials, with which I am working. I would like to know of any articles on the colony your magazine may have carried, and whether you know of the existence in Mexico City of a bibliography on the colony.

Any help you can give will be greatly appreciated.

Yours very sincerely,
Ray Reynolds
Assistant Professor
Fresno State College.

If any loving readers have any Topolobampo information (even if they can't pronounce it fast) we'd be glad to pass it along to Mr. Reynolds.

TO PEEL A PEPPER . . .

Referring to your recent issue on Mexican cooking, how do you "peel" a green pepper to make the stuffed peppers.

J. R. Scarborough
North Kingstown, Rhode Island.

Take one pepper and toast it until it blisters; then peel it with ease and pleasure. To toast a pepper, either spear it on a fork and hold it over a gas flame or grill it.



This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.

MEXICO/this month



OUR COVER DEPICTS A COSTUME FOR A BALLET. IT IS BY M. COVARRUBIAS.

MEXICO/this month

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person to person

Our loving readers have from time to time been asking, and rather wistfully moreover, for know-where and what about train trips in Mexico. Since we happen to like the rocking-horse feel of trains ourselves, and respond with the appropriate romantic nostalgia to the lonely sound of whistles in the night, and the glimpse of lighted windows with all those lives passing by, we've been very sympathetic to the idea; but stumped by the size of the story to be told and the lack of space to tell it in.

In this issue, we thought we had it. But really the background alone, the romantic history of railroading which begins back there with Lincoln and Grant and Don Benito Juarez, and goes on into chapters of intrepid exploring and engineering that still takes your breath away just to look where they cut through, boldly through the wildest sierras, and jungle and swamp, is book size; for on it is threaded just about the whole story of dreams, causes, battles, and determined results.

To some extent the story of railroading Stateside also interconnects and sparks and parallels, the passing of that long ago of isolation, primitiveness, economic kindergartens and, peace. The disappearance of time in terms of space is indeed an achievement of enormous excitement, bringing with it many things which we all used to consider good, but also now force us to choose between somehow or other finding peaceable ways to function interconnected, or, as is menacingly obvious, the destruction of all those dreams, causes, and human triumphs that machinery and fuels have made possible.

In Mexico, chapter one of the story we are now living — and from page to page, Suspense — ties more closely to politics and history than to business as such. Indeed, the civil war, revolution, and upheaval out of which a stable and vital nation has grown, is so much a story of railroaders and railroading that it's a true-to-life paperback just begging to be written. Many of the first idealistic dreamers and fighters for social justice came from among the ranks of the railroaders, and the railroads themselves were both battlepoints and even weapons, as well as moving armies, or migrant populations, carrying soldiers, their families, their dogs, birds, printing-presses, and of course, troubadours and painters.

Nowadays, this method of travel is perhaps the only one that still gets you off what's called "the beaten path," or in other words through landscape and places not yet updated to the tourist business. It's the country itself you see, the people as they are, going about

their business at the grass-roots, so to speak. Resorts and honeymoon places and smoothly-staffed restaurants are all on the motor or airline routes, with all the glamour that places of that kind are geared to offer.

Not many of the trains in Mexico are up to the minute in modern conveniences, including the fetishism of being exactly on time. They just roll along, and although the present head, Don Benjamin Mendez, has the industry on what's called "short rein" and the schedules become tighter and tighter and diesel engines have begun to appear, and club-cars, on the whole you're still early in the twentieth century most of the time, when you're on rails; plush Pullmans of the old kind, coaches, and, at many of the small places still, the outdoor provender brought to your windows fresh from adobe kitchens where women wait with their baskets and bowls for the whistle that still, in many small places, brings people for no good reason other than to see who's coming or going, to the station at traintime.

One of our best friends, a man by the name of Pancho Lona who's been a sort of uncle to the travel business and a key executive in railroading for a couple of generations or so, worked with our staff on the piece in this issue, coming up with despair at the end because the bread and butter facts of where you can go and so on, are so many that the color and drama gets edited out. Sorry. All we can tell you is that it's there, if you're in the mood for putting tight scheduling aside and just rocking along, with your mind clean of all the tensions of modern travel and landscapes of extraordinary beauty or drama unfolding past.

As we go to press with the final pages of this issue, the dailies are carrying bare headlines on the civil war in Cuba, here being labelled "invasion," "agression," or "counter-revolutionary attack," according to the politics of the headlines.

The government has made its position sharply clear: it stands on the traditional Mexican (and Wilsonian) principle of self-determination of nations; therefore non-intervention on anybody's part in the tragic, desolating struggle in Cuba; and has also warned would-be volunteers that under the Constitution, fighting for other governments will cancel out their citizenship. Generally, the Mexican people are under the impression that the majority of the Cuban people are solidly behind Castro — this explains a great deal of the popular reaction.

It is to be expected that from here on out, you may be getting alarming reports, often based on nothing but hearsay, or rumor, of attacks, hostilities, unfriendliness, perhaps danger even, to anyone and anything American here. One Congressman's speech last summer brought waves of correspondence to us — angry protests, anxious queries, resentful questions, etcetera, and apparently every American living here was also kept pretty busy answering these unexpected letters. They caught us personally right in the middle of planting onions, in a very peaceable place, so we left the onions to the foreman and got very busy trying to check what it was all about, but harvested nothing except the fact that headline-hungry correspondents were working in great heat and also, that a lot of papers Stateside didn't seem to have much access to accurately reported and carefully checked facts.

Adventurous tourists, expecting to get a touch of danger along with their fishing or shopping, were a little disappointed, but the more timid ones were happily surprised by the normal friendliness with which this courtesy-conscious people usually treats all foreigners; especially of course, pretty blondes. Grumpy people, or chip-carriers, for sure had unpleasant experiences, as is always the case. There's an old Spanish proverb that says, "Each one tells of the Fair, according to how it went with him there," and so we turned our attention again to the onions, and a couple of other interesting crops.

By the time we were ready for harvest with the first crop, it turned out that, a) either the seed company (in California) had dumped a dirty batch on us — and quite a few other trusting farmers in the region — or, b) they had claimed irresponsibly but "scientifically," and with batteries of expert data, that it was the right seed for that altitude, daylight, and so on. In either case it was a whopping loss, and so if one of these days you hear of an invasion of certain points in California by embattled Mexican farmers, we just thought we'd tell you that this time, anyway, wasn't Communists. 'Twas just people who are plain sore.

At the moment, the mail has again gotten voluminous, all on account of our industrious Dennis Arriola, with his precious file of data on the apparently widely fascinating subject of retirement in Mexico. So in future issues we will set apart at least one page for specific questions and answers; meanwhile we'll compile you a booklet on the basis of things we get to know that you want to know. We'll be running what we find out, as a regular feature as we go along, and if this sounds like an invitation to subscribe, haw right you are. After all, somebody has to pay our Dennis.

CHOO CHOO HOLIDAYS

THE NOSTALGIC GLAMOUR OF RAILROADING STILL OPENS EXCITING TRAVEL - VISTAS THROUGH MEXICO'S SIERRAS, JUNGLES AND OLD WORLD CITIES.

By Gerald R. Kelly

Railroads have a history of romance and adventure unequalled by any other form of transportation. What adventure novel has ever been written about a four-door family sedan or Flight 205? And no recent writer that we can recall has ever written a prose poem to a vehicle such as Thomas Wolfe's memorable description of a train ride across the U.S.

Train travel is still the most colorful way to go from one location to another. Planes are rapid and convenient, but country viewed from several thousand feet up just doesn't have any connection with the ground you walk around on and the trees and mountains you ordinarily look up at. Cars have to be driven and steered, and if you're the kind of passenger we are, the endless ribbon of concrete eventually becomes hypnotic and finally soporific.

But a train! The very shape and size of a train suggests adventure and romance. The first thunder as the train rolls away from the station suggests that something is going to happen, and the rail clatter confirms it. Perhaps nothing really exciting does happen, but anticipation is half the game. You can just sit in the observation lounge and observe — or meet people. There's something about a trip on a train that seems to invariably induce strangers to talk to people.



In Mexico, the anticipation of adventure is warranted. Few places in the world offer such astonishing variety of scenery and atmosphere. The enduring steel tracks of Mexico's railways

(See page 8)



THIS IS A 2ND CLASS CAR ON THE OLD CUERNAVACA TRAIN WHICH IS STILL RUNNING AND WINDS THROUGH MAGNIFICENT SCENERY AND TAKES AROUND 5 HOURS — A MODERN SPEEDWAY TAKES 40 MINUTES, BUT YOU DON'T HAVE NEARLY AS MUCH FUN (ABOVE). A "CABOOSE SHOT" OF THE TYPE OF SCENERY THAT RAILROADS CUT THROUGH. THEY WERE ORIGINALLY BUILT TO CONNECT MINES, SMELTERS AND PORTS AND THE SCENERY IS THEREFORE OFTEN REMINISCENT OF THE MOST EXCITING WESTERN.



cut through country that is inaccessible to any other form of transportation. And, the railroad system of Mexico having improved its services and equipment in the past decade, it's now possible to sit in complete comfort while the train moves through fantastically wild jungles and sierras, or view in air conditioned ease the strange and serene beauty of a desert.

Railroads in Mexico have played a vital role in Mexico's action-packed and dramatic history, from the first line to the newest streamlined diesel today. And so, because of the railroad's close association with the history of Mexico, passenger traffic has developed into a service for the Mexican people, rather than a competitive industry. The cost of travel by train is kept at an amazingly low rate, and a second-class fare is only 35% of the first-class fare. Ninety per cent of all passenger travel in Mexico is second-class, and the traffic is increasing rapidly.

In 1959 the railways handled 24 million passengers. In 1960, this figure went up to 28 million and the 1961 estimate is a possible 31 million.

Perhaps one of the reasons for the increasing usage of trains for passenger travel is that the trip itself is such a delight. Almost anywhere you go in Mexico you can find scenery of uncommon beauty and atmosphere of charm and interest. But, since we have to limit our enthusiasm somehow, we decided to single out eight trips that merit special attention.

MEXICO CITY TO VERACRUZ — 1st Class — (\$2.34 U.S.)

The most famous train route is from Mexico City to Veracruz and deserving of its fame. From the capital, the line cuts through the eastward plain to Apizaco and Esperanza and then goes into the Cumbres de Maltrata —

(See page 29)



THE POOR MAN'S PULLMAN — AT EVERY MAJOR STOP THE OPEN WINDOWS OF THE TRAIN ARE OFFERED TAMALES, HOT TORTILLAS, HOT COFFEE, PAN DULCE AND OTHER HOT LUSCIOUS DISHES WHICH ARE NOT AVAILABLE ON PU'LMANS.

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THE MAGIC DANCES AND COSTUMES OF MEXICO.
THE ANCIENT ORIENT, MEDIEVAL EUROPE AND
UNIVERSAL FOLK ART ARE EMBODIED IN MEXI-
CAN FESTIVAL DRAMA-DANCES.





To get the low-down from a high-up authority was our mission and since our subject was the folk dances of the Mexican Indians, we turned to Mr. Joseph Hellmer at the National Palace of Fine Arts. As charge d'affaires of the recording department of the National Institute of Fine Arts, and a devotee of Mexico's authentic folk music, Mr. Hellmer has been around, tape-recorder in hand, over the ins and outs, hills and dales, little towns and remote villages for years now. Practically no one, probably not even Hellmer himself, remembers that he stems from Pennsylvania — long since thoroughly transplanted from Joe to Don Jose.

We arrived at the scheduled time and were led into the underground of the Fine Arts Palace, then through a labyrinth of tubas, guitars and ancient indian instruments to the small, very private room where the recording, re-recording, cataloging, and all of that mysterious business, goes on.

Mr. Hellmer was industriously repairing a faulty recording machine as we entered, which is a frequent occupation in that little room. Tinkering first with the machine, then with the preliminaries, he gave our problem some thought.

"Well," he said, "I think you might begin with the observation that most of the pre-hispanic dances, except in a few of the very out-of-the-way places in Mexico, have

THE ANCIENT HERITAGES - REMARKABLE MASKS AND HEADDRESSES HAVE PLAYED A PREEMINENT PART IN MEXICAN COSTUMING SINCE GOD KNOWS WHEN - ARCHEOLOGISTS SAY ONLY CENTURIES B. C.



been almost completely erased. The ritual dances of the Aztecs, the Nahuatl culture, were forbidden, or course, by the Spaniards to implant Christianity. And also — though it's not explicitly said in the books, but you can see it's true — to take away from the indian the feeling of the support of his ancient religion."

Mr. Hellmer went on to describe the heroic and scholarly work of the Franciscan friar, Sahagun, who carefully chronicled the Indian culture and civilization in order to preserve the knowledge of what ancient Mexico was all about, partly for the guidance of the missionaries. But, so much too, for the love of the thing itself, that he ran into a bit of opposition. Just the same, he completed a monumental work, since then, the most authoritative source of information on, at least, the civilization that the Spaniards found in the Valley of Mexico where they first entered the scene in 1519.

"The descriptions of the ancient dances," Mr. Hellmer went on, "refer to a very great sense of organization of the dancers — a great technical perfection both individually and in the groups, which sometimes were extremely large. Some of the descriptions speak of as many as six or eight thousand dancers performing simultaneously,

which, as complicated movement is really quite an achievement.

"The norms of human conduct of the Aztec civilization were very different than ours. They were extremely exacting in many aspects of their life. Some of the chroniclers say that in many of the ritual dances, if any one dancer did not do his steps right, or made a mistake, he was killed."

We gulped, evidently audibly and he smiled slightly and said, "That would be one way to achieve as close to perfection as is humanly possible . . . wouldn't it?"

"The chronicles describe dances based on concentric circles, which were one of the most frequent forms. They sometimes involved alternating men and women and sometimes different concentric circles with their different choreographic movement, with one circle outside of another and the oldest men in the center where the movements would be slower. The younger men made up the outside circle where they could run around and keep pace with the other ones."

We asked him, at this point, how long it took the Spaniards to prevent the Indians from performing their religious dances.

"Very shortly after the conquest," he replied, "the Spaniards established music and dance schools for the Indians with a double purpose. They were trying to replace that which they were trying to erase — that is, the ancient music. Particularly the wind and percussion instruments which were associated in the Indian's mind with his ancient religion."

"So the Spaniards, as I say, established these schools to teach the Indians to play the guitar and violin. It's interesting that some of the chroniclers say that in many cases, that the Indian pupils showed a strong ability to learn these string instruments which they'd never even seen before. One chronicler said that an Indian pupil of his learned more about the guitar and violin in two months than any Spanish student would learn in two years."

"So it's quite evident that these people had a musical ability, knowledge of acoustics, choreography which was at least the equal of what existed in Europe at that time, but developed along different lines."

"Some people have classified the music of the Aztec as primitive because the string instrument didn't



exist. But that to me is nonsense. Why is it that Spain produced no highly developed flute music? The chroniclers speak of 50 flutes playing in harmony here. That can't be called primitive — just other directions, other forms."



THE EUROPEAN HERITAGE - MEDIEVAL AND 16TH CENTURY SPANISH COSTUMES HAVE DEVELOPED INTO TYPICALLY MEXICAN FANCY DRESS. MOST WIDELY KNOWN IS THE CHINA POBLANA SKETCHED ABOVE

Mr. Hellmer went to a cabinet at the other end of the room and pulled out an ancient flute. He told us that some of the Aztec flutes had four tubes and four sets of holes, adding that no other such instrument had this extraordinary musical capacity. We were impressed, but even more so when he proceeded to demonstrate the flute for us dexterously. We learned later that he has a considerable collection of Aztec instruments and can play most of them.

He also showed us a flute that had two keys on a single tube to couple with various instruments. "This is what some people call primitive," he said heatedly.

Mr. Hellmer went on describing the old music schools. "Now, also in these schools, aside from teaching the



OAXAQUEÑAS DANCE THE ZANDUNGA AT THE GREAT OAXACA GATHERING OF DANCES CALLED THE GUELAGUETZA. THE COSTUME IS CLASSIC PRECOLUMBIAN, WITH A MULTI-PLEATED SKIRT AND A LONG, LONG SASH.

THE CHARMINGLY NAIVE COSTUMING OF THE DANCE OF THE GARDENERS.

stringed instruments which the Indians grasped rapidly, the ancient dances were cleverly modified by the Spaniards, leaving some of the rhythmic patterns — in some cases even the melodies — more or less the way they were. But they put Christian themes into them.

"And so there exists a large body of Indian dances with varying degrees of musical modification and changes in the basic theme of the dance. And some of them are very, very close to the original — partly because of the stubbornness of the Indian, who wouldn't let them be forgotten. Or perhaps the Spaniards, in some cases, had to allow certain dances to persist, as for instance the famous Palo Volador of Papantla, which is widely known.

"The phenomena that we see so often now, of Indian dancers with a three-holed flute played by an indian with a tiny drum hung on the end of the flute and played by the same musician is considered to be imported from Spain. All along the line modifications have been incorporated into these dances to a greater or lesser degree. There are few dances left that can be considered almost purely pre-hispanic. Even in the Palo Volador, in which the dance

itself is practically intact, the costume is certainly very much modified.

"We can name a few of the dances, beautiful choreographically and musically that can be seen relatively easily. The well-known danza de las plumas, the feather dance of Oaxaca, depicts the conquest of the native people by Cortes. It includes the important figures among the cortege — Moctezuma, Malinche and all of the rest appear. The music has a very European character, much like the European music of the 18th century. The costumes give an Indian feeling, but certainly post-conquest.

"Then, there is the dance of the Sonajeros — the rattle dance of Jalisco. It's accompanied by two musicians who simultaneously play a flute and a drum. And the flutes are played in harmony, not in unison. It's a very interesting effect; the rhythms are extremely vigorous and certainly have an important Indian root, but the melodies are European.

"The rattles are interesting, not the kind of rattle we're used to seeing. They're long hollow sticks with stones inside them. They look something like bed posts, about two or three feet long, and carved in different concentric round shapes. Inside they have hollow spaces along their length — maybe four or five or more. Inside these spaces there's a longitudinally fixed thick wire, and on that wire is a very thin sheetmetal disc. When the rattle is shaken, these discs, of course, jump up and down and make these characteristic sounds, very different from the conventional rattle.

"In this dance there's an interesting aspect that is probably pre-hispanic. Between each one of the sones, or parts of the dance, the dancers will shout all together.





The classic beauty of this sculpture from the great Mayan civilization stylizes the headdress of the Corn God — most beloved of all ancient gods. Here, the motive of leaves and plumes blend into the abstract flows of forms which typify Mayan sculpture.

A prolonged, long shout — not a word, it's just a breath shout. They claim the shout gives them new energy to go on — "Hacemos grito para tomar aire." It would seem just the opposite; you'd think they'd be tiring themselves out more. It's a sort of magic concept of giving out air in a way which they feel renews their energy. That little touch is almost certainly pre-hispanic."

Mr. Hellmer paused, thinking. "There's so many of these dances, you don't know where to begin and where to end. I'll try to name the ones that are more or less well-known and are very distinct from each other.

"The dance of the Varitas of San Luis Potosi is danced by the Huastecan dancers. Varitas means 'little stick.' Actually, the stick is not so little — it's about two feet high. The dance steps are very complicated and they do all kinds of things with the sticks: pass it behind them, through their legs, jump over it . . . It's an athletic dance like the Sonajeros, with a tremendous amount of movement. It requires quite a good deal of agility and stamina.

"It's also accompanied by a single flute and a drum is often played. Oddly enough, the drum is square-shaped. It gives a very high clear sound, and is hung right on the flute.

"The melodies of the Varitas gives a nostalgic feeling which comes much closer to the Indian artistic expression than the Sonajeros, which is more brisk, much more neat, much more European.

"In the Sierra de Puebla there is a dance named Santiago which refers to the patron saint, St. James, of some of the towns there. I don't remember exactly what role he plays in the bible, but in the Indian version of the dance, St. James is one of the most picturesque of biblical personages. The dancer is always astride a figure of a horse — actually just a tiny replica of a half-horse, which is tied to his waist. Sometimes he has the back of the horse tied to his own back as though he were riding.

"There are battles between Santiago and the devil or the Moors, and again, in all of these dances there exists much Christian symbolism — but not in a literal form. It's mixed up with the wonderful imagery of the Indian people according to their own concepts as they feel these things.

"Another interesting dance is the Quetzales. We don't know for sure whether the Quetzal bird existed in



THE WOMEN OF TEHUANTEPEC — FAMOUS FOR THEIR GRACE AND STATELINESS — WEAR INTRICATELY EMBROIDERED COSTUMES AT FIESTAS, TOGETHER WITH COSTLY IMPORTED LACE HEADDRESSES. BELOW, DRESSED FOR THE FIRST FRUIT CELEBRATION, THIS LITTLE GIRL WEARS A PEASANT COSTUME LIKE THE WOMEN OF XOCHIMILCO AND CARRIES FRUITS AND FLOWERS TO BE BLESSED.







IN THE YACUI DEER DANCE THE DANCER WEARS A TRADITIONAL HEADRESS WHICH IS PART MAGIC AND, FOR THE HUNTER WHO ALSO WEARS IT, PART PRACTICAL SINCE IT DISGUISED HIS HUMAN ODOR.



IN THE POPULAR FOLK DANCES FEATURING SWORD-CLASHING BATTLES BETWEEN THE MOORS AND CHRISTIANS (ABOVE) A HUGE MEXICAN FLAG IS CARRIED — SOMETIMES BY THE CHRISTIANS AND SOMETIMES BY THE MOORS. THE OPPOSITION CARRIES A FLAG SUCH AS THE ONE CARRIED BY CORTES.



THE JARABE ZAPATEADO, A SPANISH DANCE ADAPTED IN MEXICO, IS DANCED ALL OVER THE COUNTRY AT RANCH FIESTAS.



Bonampak was discovered in 1946 by a photographer named Giles G. Healey in the same way that most archeological sites are discovered — friendly Lacandon indians living in that isolated area in the Chiapas jungles led the way to it. The site was named Bonampak because it means "Painted Walls" and it is for precisely this feature of this site that the discovery is of great archeological importance.

Bonampak's architectural aspects are of secondary importance. Its reliefs, stele, murals and lintels supply extremely valuable information about life in ancient Mexico. Parts of the murals have been destroyed or obscured by the natural processes of time and weather, but the remaining art of this remarkable structure have proven to be invaluable, historically and artistically.

Bonampak contains three rooms with intricate frescos, each illustrating a single ceremony. The first room depicts the ceremony of Ahau Balam in which the warriors and priests ask for victory in a forthcoming battle. The second room shows the blood rites performed to insure victory as the battle commences and the third room is the dance ceremonies performed with feathered gear on the steps of the pyramid which celebrates the victory.

The fresco detail shown here has been brought to sharp visibility through special preparations and is much clearer than the originals. A complete life-size reproduction of these chambers can be seen in the National Museum of Anthropology in Mexico City.

The time of the frescos is not sure, but through related contemporary material, experts have fixed the date in the golden days of the Mayans — about 8 centuries A.D.

These murals are exceptionally valuable in reconstructing the history of the Mayans. Previous to their discovery, very little was known about the textile art of this civilization. From steles and small areas of pottery, the textile art was shown in part and without color. But these murals show the dynamic beauty and complexity of this major aspect of Mayan culture.

A startling similarity to Indo Chinese and ancient Hindu art is evident in these murals as it is in the overall artistic style of ancient Mexico. The animals which were identified with ancestral gods of Mexico are the same animals that figure as holy in Hindu mythology.

COURTESY OF MUSEO NACIONAL DE ANTROPOLOGIA



THE GREAT WALL







One of the surviving elements in modern Mexico of the precolumbian culture is the featuring of ritual dancing in most of the religious ceremonies, despite the resistance of the missionaries. The same enormous, massive build-up of the head with various marks is retained.

In precolumbian times, the headdress was loaded with symbolism which indicated everything about a person with all of their many elaborations. The human figure shrinks into insignificance and the divine attributes of the god multiply. This dramatic emphasis on masks and personage costumes still continues and is part of the popular Mexican style.

Women's headdresses continue to be just as elaborate as they were in ancient times as illustrated in the codices on this page. On another page the multitudinous manners of rebozo wearing are illustrated and several show the intricate way they can be arranged around the head. Even the huge sombrero worn by many Mexicans hints of an ancient root of interest in headgear.

Religious dances show strong precolumbian influences and are danced on various days in front of churches. They have been given a Christian gloss of meaning but inevitably the ancient meanings and nuances have been to some degree retained. The ancient beliefs and arts were far too profoundly imbedded in the Indians to have been completely obliterated by a mere four and a half centuries of contact with European civilizations.





AT THE FOOT OF THE STATUE OF CUAUHEMOC IN MEXICO CITY, THE WILD AND EXOTIC DANCE OF THE PLUMES IS PERFORMED ON THE ANIVERSARY OF HIS CAPTURE AND DEATH. THE DANCE GOES ON FOR INCREDIBLY LONG PERIODS — UP TO 24 HOURS.



THE PERFORMERS OF THE SPECTACULAR AND DANGEROUS PALO VOLADOR SOLEMNLY MARCH OFF TO THE 80 OR 90 FOOT POLE FROM WHICH THEY ARE SWUNG BY THEIR FEET AND, SLOWLY CIRCLING, DESCEND AS THE ROPE UNWINDS. OTHERS DANCE ON

Mexico — at least this far north — but the dance in its present form has this enormous feathered headdress which is now made of chicken feathers or paper ribbons. Originally they were quetzal feathers.

"Instead of the headdress going from one side to the other, it goes front to back. It's a huge wheel and the movement of the dance is slow and very stately, so it might have something to do with either the quetzal bird or the feathered serpent, Quetzalcoatl. It's an Indian dance, Aztec in its steps, which has probably a great deal of pre-hispanic content.

"In Papantla, they have a dance called Los Negritos which is decidedly European, played with violins and guitars. The dancers have their faces painted black. Perhaps this dance has something to do with the arrival of the African slaves that were brought in and most of them concentrated in or near both coasts — the coasts of Guerrero and the coast of Veracruz and Tabasco.

"The dance steps are extremely complicated, a wonderful zapateado — a heel and toe dance to very

complicated rhythms. It's very exciting, really very beautiful.

"Another dance of this area is called Los Huahuas, which is undoubtedly pre-hispanic. The main part of this dance consists of a large wheel with four spokes, a wooden wheel constructed about four meters high, which would actually amount to about two meters off the ground. The dancers are tied, or grab these four spokes of the wheel and it is turned by other people, rather fast.

"The Viejitos (the old men) is a highly interesting dance with many different versions of it. The usual one, that tourists see here in Mexico City, is the version from the Lake Patzcuaro region, which uses the little nine-stringed guitar called the jarana. But there are many others, some with wind instruments.

"But in all of them, the dancers wear masks of old men's faces, with great differences in the way they're sculptured and in the expressions on the faces. There have been several explanations of the dance — one is that the young men danced it to make fun of the old men. Another is that old men knew more of the ritual practice to conciliate the gods, and that they performed the dance.

"Another dance is a common denominator among Indian people in many parts of Mexico. It has different names: the Nahuatl people call it La Danza de las Te-



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YALALTECAS — THE WOMEN OF OAXACA — WEAR ALMOST PURE PRECOLUMBIAN HUIPILES AND STARTLINGLY ORIENTAL HAIRDOS WITH COILED BRAIDS AND KNITTING NEEDLES. (ABOVE RIGHT). THE HUGE AND INTRICATELY SYMBOLIC HEADPIECE OF THE GREAT WAR LORDS OF THE AZTECS COMPLETELY DWARFS THE HEAD OF ITS WEARER (ABOVE LEFT) AND THE TURBAN-TYPE HEADDRESS OF THIS MAYAN FIGURE (BELOW) SIGNIFIES A PRIESTLY PERSONAGE.





THE INTRICATE MEADDRESS OF THE WOMEN OF TEHUANTEPEC SUPPOSEDLY ORIGINATED FROM A SHIPWRECKED CASK WHICH CONTAINED LACY BABY CLOTHES. AUTOMATICALLY, THE LOCAL GIRLS (AS WOMEN WILL) PUT IT ON THEIR HEADS, FLUFFED IT OUT, AND DEVISED MANY STYLES OF WEARING IT.



quanes. But the theme of the dance is about a tiger who is doing considerable damage to the village, killing people and animals. Either one hunter or the entire village goes out to hunt the tiger, and in some of the versions the action is extremely dramatic. Some versions are decidedly comic; the tiger himself speaks to the man, and in one version there is even a doctor. I don't know how he got introduced, but he appears with his bag to cure the man clawed by the tiger and says all kinds of funny things to the hunter while he accompanies him.

"There's a good deal of improvisation in the action of the dance, but the things they say are traditional. All of the spoken parts are repeated word for word, although some of them are quite long. The Indians have fantastic memories.

"Another dance with spoken parts is performed in Milpa Alta and represents a pilgrimage to the Shrine of Guadalupe. The dance depicts the dangers and sufferings of the pilgrims, who are attacked by robbers and have their food taken away from them. They go through several adventures, some exciting, some comic.

"But we're quite sure the theme of the dance was originally a pilgrimage to an Aztec shrine. The name of it in Nahuatl is Atzcali, which means ants. The ants go out of their hills on long pilgrimages to bring back food or little stones, and quite possibly the name refers to the simile between these long, orderly columns. There are also long speaking parts, some of which are in Nahuatl.

"In the Villa de Guadalupe, a dance is performed which is called Concheros, which is a guitar made out of an armadillo with ten strings. And in this dance, for two or three centuries, the same people dance, playing these instruments and singing Spanish songs of praise to the Virgin Mary or the Virgin of Guadalupe.

"But here in Mexico City and Guanajuato, the dancers preserve ancient symbolism that they just don't talk about. Until recently, the priests would have criticized them or even punished them for talking about those things. And I know of an old man here in the city who still speaks Nahuatl and instead of giving the names of the parts of the dance in Spanish, each part will have the name of an Aztec god. This man doesn't know how to read or write, so this is a real old tradition that has been kept for four hundred years.

"Also I've been told by a number of these dancers that certain parts of the dance are definitely part of Aztec ritual. And that exists in many dances and even in a great many ways that the Indian has of celebrating the Christian religion's rites. He preserves them on purpose — but in a very camouflaged way — aspects of the original Aztec rites. He covers them up enough so that they are confused with the Christian rites and won't be recognized and criticized.

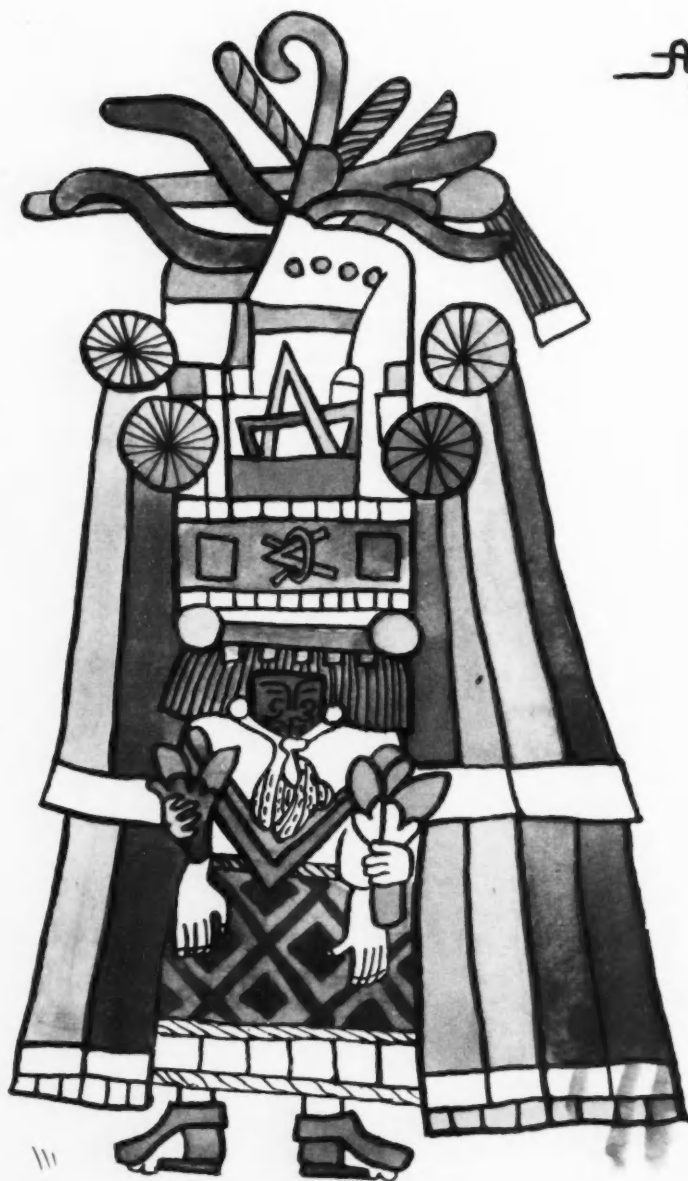
"In parts of the states of Mexico, Puebla, Guerrero and Morelos, there are Indian communities which still celebrate really pagan rites in caves — just about the only place they won't be seen. This is not generally known. They have pre-hispanic sculpture in these caves.

"For instance, the cult of the rain god, Tlaloc, is the type of ritual which is mostly preserved, precisely because the dry season has been getting longer because of the deforestation. And it's the greatest worry of the poor Indian people. If they get enough rain, at least they get enough corn to go through the dry season. So the rites



THE SONAJERO DANCER WEARS ONE OF THE COSTUMES WORN BY CUAUHEMOC FRATERNITIES (ABOVE) AND (BELOW RIGHT) THE DANCE OF THE LITTLE OLD MEN IN A DIEGO RIVERA DRAWING. TO THE LEFT IS A COMIC VARIANT OF THE MASK WORN BY A DANCER WHO HAS THE PART OF THE CLOWN (AS IN MEDIEVAL STYLE) AND PLAYS TRICKS ON THE OTHERS.





SYMBOLISM TO ITS NTH DEGREE-
THIS FIGURE FROM AN AZTEC CODEX
CARRIES ALL HIS STATUS SYMBOLS
ON HIS HEAD. BY GLANCING AT VARI-
OUS PARTS OF THIS ELABORATE
COSTUME, AN EXPERT OR AN AZTEC
COULD TELL ALL ABOUT THE LIFE AND
LOVES OF ITS WEARER.

THE MOST RUDIMENTARY VERSION OF THE FANCY HAT
IS THAT WORN BY THE HUICHOLE INDIANS



to Tlaloc are still observed in these parts of Mexico, with seen such things — a Swedish woman anthropologist, but I don't think she would talk about it. She considers it, you might say, a sacred commission to be able to see these things and perhaps participate. And I personally respect that point of view."

Mr. Hellmer paused here and we leaned back from the edges of our chairs. "I'd like to mention a basic aspect of Indian dance that preserves an important aspect of pre-hispanic traits," he said.

"The Indian has lived close to nature in a way that our own farmers and European farmers have not. The Indian has lived not only close to nature, working the soil, but also has lived with a very strong magic concept of nature as being the giver of life. There exists a very wide range with special attributes which he gives to animals, plants, aspects of the sky, etc.

"His world is so full of an imagery that is very hard for us to conceive. And when we do conceive of it, we do so within a European framework which does not let us see it as he sees it. So that it's very hard for us to understand many aspects of his artistic expressions as he understands or understood them.

"In many of the Indian dances, which are closer to their pre-hispanic prototypes, you will find imitations of animals, either in a literal or a magic sense. The animal will project some magic power, or in a literal sense there will be several aspects of the dance we don't understand.

"There is the famous deer dance of the Yaquis of Sonora, which is one of the most beautiful artistic creation in the world. And I eliminate on purpose the word folk, because it transcends any classification which could belittle it or make it seem like something primitive or something of little importance.

"It is a complete identification on the part of the dancer who takes the role of the deer, which is so spell-binding when you see a really good dancer do it, that it leaves you breathless. You have no words to describe it.

"The day before the dance, he will go up into the mountains or into the forest and he will fast for 24 hours and not speak to anybody. He is completely away from everybody and meditates. And when he comes back, he is no longer the dancer — he is the deer. And when the dance begins there is a battle between the deer and coyote which represents the fight between good and evil. You have a complete impersonation, a fabulously beautiful, literal representation of an animal in all his movements, with the most subtle movements of the face, arms, feet, body, everything.

"You also have the philosophical projection of the fight between good and evil and different magical aspects which probably escape our understanding because we don't know enough about these people. So that the dance is perhaps the proto-type — the arch-type we'll say — of what we still can study if the person is talented enough to get a little bit inside the Indian in his own creative sense and artistic expression. It's an opportunity a person could have of really getting close to the Indian's creative process as it probably was before the Spaniards came."

Mr. Hellmer looked at his watch for the first time — we wouldn't have thought of looking at ours, having been spell-bound by this easy flow of fascinating erudition. He



THE ANCIENT MAYANS WERE A HIGHLY CIVILIZED PEOPLE WHO INVENTED A CALENDAR MORE ACCURATE THAN OUR PRESENT ONE. RITUAL COSTUMES WERE OF MAJOR IMPORTANCE AND THE HUMAN PROPORTION WAS COMPLETELY REVISED BY THE EXAGGERATED HUGENESS OF THE HEADPIECE AND THE STRANGE SHAPE OF THE REST OF THE COSTUME.



said he had to cut the conversation short at this point for a lecture he had promised to give.

"There's so much more to be said on the subject," he mused. We assured him that from our point of view he'd said some highly interesting things. "But with this material," he said, "so much more could be done . . ."

But it would take volumes and we have only the space of a magazine so we left the wonderful world of dance, music and magic and went out into the dazzle of modern Mexico's Avenida Juarez, with its busy traffic and shouts of news vendors, blares of horns, hurrying people — same as any metropolis in the world. Magic . . . ?





THE TERRIFIC VIGOR AND MASCULINITY OF MEXICAN
ART THROUGHOUT THE CENTURIES IS DEMONSTRATED
IN THIS RELATIVELY SIMPLE PEASANT THEATER.



CHOO CHOO HOLIDAYS

(From page 8)

mountains which provide views of spectacular beauty which can only be compared to those in Switzerland and these are even more dramatic. The train goes down fantastic declines: some places are as steep as 4.10 per cent (which would be about a mile descent for ever twenty-five miles traveled).

In a matter of minutes, you drop from highland to deep valleys in full bloom, orchids and gardenias, sparkling green forests and startling blue patches of lakes and streams. The train clips across high bridges and through tunnels to the city of Orizaba (a beer-producing center along with its blooms) and Cordoba. The last city on the route is Veracruz and even if a passenger is silly or lazy (or drunk) enough to have slept the entire incredible way, he would still find the trip unquestionably worthwhile.

For passengers who haven't the time to make the trip by day, this route also offers excellent overnight sleeping cars, as well as dining cars and a fine observation lounge.

Veracruz is a bubbling, musical city with mariachis, marimbas and guitars and you'll probably find yourself humming constantly to the ever-present background of music. A splendid promenade (General M. Avila Camacho) stretches along the beach and another one (Malecon) runs out into the harbor. Both are delightful places to

THE MODERN TRAINS OF MEXICO SWEEP IN GRACEFUL ARCS OVER BREATHTAKING MOUNTAINS AND PLAINS TO REMOTE SECTIONS OF THIS LOVELY COUNTRY (ABOVE) AND A CHARMING OLD LITHOGRAPH (BELOW) RECREATES THE ADVENTUROUS DAYS WHEN RAILROADS WERE YOUNG AND LUSTY.



spend a few contemplative hours lost in the quiet rhythms of the sea.

The beaches are good around the city also — one of the most popular ones is the Mocambo, and a short distance from the city is the Boca del Rio where the river meets the sea. Deep sea fishing is one of Veracruz' most important attractions and fishermen come from all over the Americas to participate in the Spring Fishing Tournament held each year.

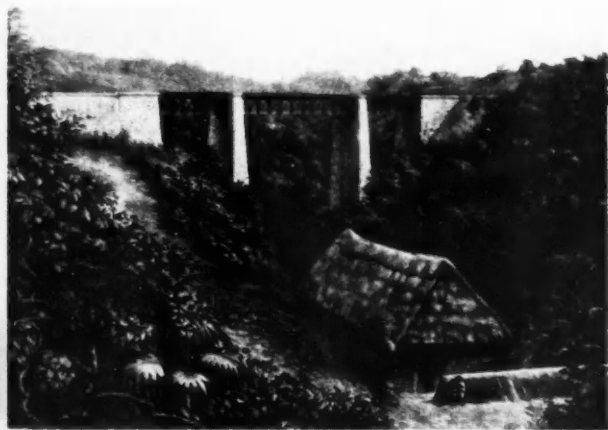
COATZACOALCOS TO SALINA CRUZ — 1st Class \$2.00 (U.S.)

From Veracruz, several trips offer further opportunities for scenic excitement. Coatzacoalcos is connected to Veracruz by rail or road and from this city (also known as Puerto Mexico) you can take the Tehuantepec Railway across the Isthmus of Tehuantepec to Salina Cruz in a single charming day.

Before the advent of the Panama Canal, Salina Cruz was one of the most important, richest ports in Mexico. The Tehuantepec Railroad provided a direct and easy route from the Pacific Ocean to the Gulf of Mexico. Nowadays, it's no longer the bustling and busy city it was, but it's still a colorful town, with leisure and enchantment in it. The railroad is kept busy, however, by the local folks who delight in packing a picnic lunch and making week-end excursions via rail to wherever fits their fancy.

Fine sea food is available in many of the small restaurants here, and ancient movie houses crank out equally ancient enchanting movies. The beach is comfortable and pleasant pretty much year-round.

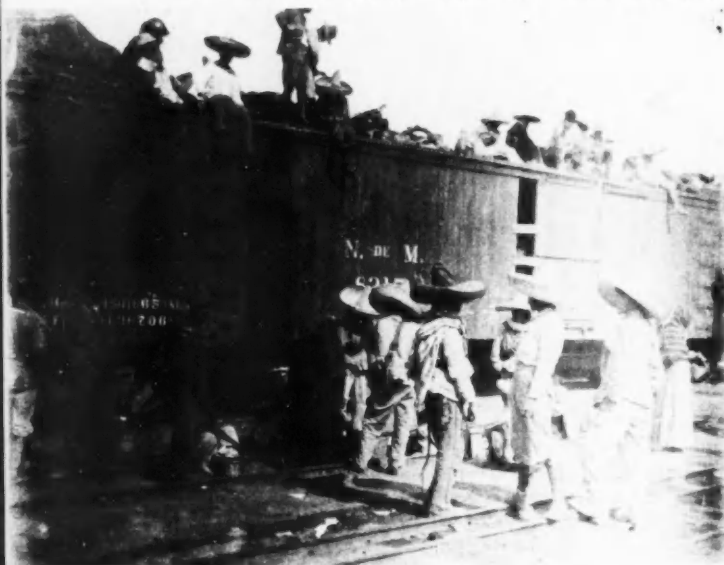
Even better is a beach about 7 miles away, at La Ventosa, a small, sleepy village whose mayor runs a restaurant overlooking the sea. It's a highly informal restaurant — fish is the total menu and tequila is sold



in two conveniently standard sizes: Pepsi Cola size and Coca Cola size. Three pesos is the rate for a Coca Cola sized jigger of this famous Mexican fiery brew. Hammocks are available for a modest rent and few activities are as rewarding as the non-activity of swinging gently in a wide hammock, sipping something cold, and just listening and looking at the slow breaking waves on the immense white stretches of unpopulated beach.

COATZACOALCOS TO YUCATAN — 1st Class \$6.40 (U.S.)

Another exciting rail route is the trip to Yucatan through some of the thickest, most verdant tropics in the world. The railway cuts through swamps, rain forests and heavily vegetated jungles all the way to Campeche and Merida. The amazing thing about it is that it exists at all. It is a supremely difficult line to maintain because of the heavy humidity rotting the cross tracks and the jungle constantly springing up, fighting to recover its total control.



DURING REVOLUTIONARY TIMES, THE TRAINS WERE USED BY EVERYBODY FOR EVERYTHING. PEOPLE ON TOP CHEERFULLY LIT FIRES TO HEAT TORTILLAS; PEOPLE INSIDE SET UP HOUSE; AND BENEATH THE TRAIN, HAMMOCKS WERE DARINGLY HUNG ONLY INCHES FROM THE GROUND.

Campeche is a pink-toned port founded in 1540. It still retains the air of a fort because of the early fortifications made necessary by the too frequent attacks of pirates. Among its attractions are the several fishing and swimming resorts nearby, the fine giant shrimp available in restaurants, and its completely tropical (not to mention piratical) atmosphere.

Merida is the next stop on this route and well worth the stopping. It's a gleaming white city, known as the cleanest in Mexico, and is the center from which you visit hugely interesting ancient Maya remains such as Chichen-Itza, Uxmal, Labna and Sayil.

MEXICO CITY TO GUADALAJARA — 1st Class \$4.02

One of the most efficiently run lines, not only in Mexico, but in the world, this train has an air-conditioned Pullman service (all Pullmans in Mexico are operated by

the U.S. Pullman company), and an exceptionally good observation car and diner.

Guadalajara is a rapidly growing modern city with that exciting, always surprising blend of the old and the new which makes up much of Mexico's charm. The markets here are among the best in the Republic, overflowing with pottery of all kinds (usually decorated with flower and bird patterns), and distinctive hide-covered furniture.

NOGALES TO MEXICO CITY — 1st Class \$19.50 (U.S.)

The Pacific Line was once a part of the U.S. Southern Pacific, and plans are being made to reconnect a through trip to Los Angeles from Mexico City. It runs along the western coast of the Republic and joins the National Railways of Mexico at Guadalajara.

This route covers country that is distinctive and different from the rest of the country. The first stop is Hermosillo, a combination of modern bustle and tropical paradise with palms and trees entwined with snake-like lianas. Multicolored parrots and macaws can be seen in the jungle as well as cranes, rose flamingos, pelicans and seabirds. Crocodiles are found comfortably at home in estuaries in the city, and as the train moves through the dense jungles nearby, you're likely to hear the occasional enraged or haunted scream of an ocelot.

Next on this fascinating trip is Guaymas, with some of the best sports fishing available anywhere. The train continues through a variety of scenic splendors through Navojoa and Culiacan to Mazatlan. Here, you could spend weeks exploring the various beaches, mountains and islands nearby.

Mazatlan means "Place of the Deer" in Nahuatl and is on a beautiful peninsula overlooking a peaceful bay. It has the second largest lighthouse on the continent and the mountain-protected beaches provide ideal conditions for swimming.

The city's Plaza de la Republica is shaded by huge old Indian laurel trees and towering coconut palms which irresistably invite being sat under and enjoyed.

From Mazatlan, the train continues to Tepic, where you might stop over for a pilgrimage to the nearby village of San Blas on the coast. San Blas has around 1800 inhabitants, mostly fishermen, and retains all of the atmosphere of a primitive Mexican village. Cobble-stoned streets and palm leaf roofing and the delicate odor of burning "püyeque" used for cooking, all contribute to the mysterious and romantic aura of this delightful village. The sunsets here are of special beauty — this is one of the few places in the world where the rare phenomena of the "green ray" (discovered by Jules Verne) can be seen.

San Blas was the first port on the Pacific Ocean and was connected to Veracruz by a cobble-stoned highway at one time. It was used by the Spaniards as a link on their route to the Philippine Islands.

From here to Guadalajara is a brief trip, and in Guadalajara, the Pacific Line is replaced by the National Railway Line and you are on your last lap on the journey to Mexico City.



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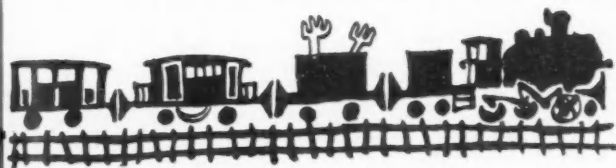


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ico City. From Nuevo Laredo, the route runs directly to Monterrey, a busy and thriving industrial city, and then on to Saltillo, a pleasant and peaceful town hedged by orchards of pear and quince.

Highlights on this beautiful route are San Luis Potosi, an unusually well-preserved colonial town with an International School of Fine Arts which attracts students from all over the United States; and Queretaro, where the Mexican Constitution was signed and where an engineering wonder — a 200 year old aqueduct — can be seen.

The entire trip is a breathtaking introduction to the



marvelous mountains and plains, deserts and fo Mexico.

MEXICO CITY TO CUERNAVACA — One Class Only \$.44 (U.S.)

A relic of the railroad's historic past in the charmingly old-fashioned Iron Horse still chugging along on narrow gauge tracks between Mexico and Cuernavaca. It is only open for passenger travel on weekends, but this more than leisurely trip is a good way to spend a few hours on a quiet Sunday. Take along picnic lunches and a thermos of daiquiris (or whatever) because the train is so unhurried that as often as not, it might pause on its 46 mile route to allow the passengers to pick flowers or buy food from the platform vendors.

During the Revolution, this was an important line and a trip on it was a dangerous adventure. The revolutionists occasionally loaded a freight car with explosives and headed it down the tracks toward the oncoming engine. It was aptly named "Maquina Loca." Very often, the train would be attacked, in which case the wisest thing to do was to throw yourself on your face and wait for the regular military escort of six soldiers to settle the thing one way or the other. The railways played a vital part in this period — trains were used as hospitals, troop housing, headquarters, and in one instance a revolutionary newspaper was printed on a train by such famous personages as Dr. Atl and Orozco.

The six-man guard is still retained on the Cuernavaca run though it's certainly not needed except to pacify an occasional drunk or to chase a cow away from the tracks. This is certainly the most tranquil of trips and healthy and calming parenthetical period in the country.

AROUND THE ZOO IN CHAPULTEPEC PARK — \$.04 (U.S.)

We're not joking — a miniature railroad for children (although adults use it on occasion) operates in Chapultepec Park, winding through the trees and flowers, giving sudden glimpses of a startled yak or a never-startled camel. Recommended for train-happy children, or for anyone else anytime. Chapultepec Park on Sundays is a leisurely tradition in Mexico City, and like most such, it is one we recommend and cherish.



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DESIGN MOTIFS OF ANCIENT MEXICO, Jorge Enciso. Recently reissued by Dover Press, New York in paperback, this authoritative book is lavishly illustrated with hundreds of reproductions of the seals used in ancient Mexico.

The seals reproduced in this book were hand modeled in clay usually and are found in several shapes: flat, cylindrical, concave and convex. They were used to decorate pottery, skin, cloth and paper. In the words of the author, "The artistic imagination which conceived and executed this manifestation of beauty has left an invaluable source which will, no doubt, serve as an inspiration for our modern plastic arts."

We agree wholeheartedly with the author's statement about the beauty of these designs and have been using the book as a source for a long time. 153 pages. \$1.85 (U.S.)

YESTERDAY IN MEXICO. A Chronicle of the Revolution, 1919-1936. By John W. F. Dulles. This highly interesting book offers an interesting paradox: it is a straightforward account of events in chronological order, without editorializing or passing judgements; yet in one aspect it is highly personal narrative, since much of its significant new material came to Mr. Dulles as a result of acquaintance with some of the principal actors in that drama of the Revolution, who gave him firsthand their versions of events and their reminiscences of people and happenings. The accounts thus obtained have been distilled into a work of history characterized by meticulous research and objective narrative.

Mr. Dulles, son of the late Secretary of State, was employed in Mexico for sixteen years as an engineer for an American mining company. He is now engaged in similar work in Brazil. 790 pages. Illustrated. \$8.50 (U.S.)

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Our own Directory

WHERE TO SEE THE DANCES OF MEXICO

In the following columns, we have collected information about the native dances in Mexico — where and when to see them, and what to look for. The list is, of course, not complete. Mexico is a country of constant fiestas and the whole list is staggering. These are the fiestas that are the most famous, the most popular and the most accessible.

In Mexico City it's possible to see a variety of well-performed indigenous dances at several places. At the Palace of Fine Arts every Sunday at 9:30 a.m. (a shattering hour to get up, but we made it and found it to be worth the agony) a "Ballet Folklórico" is presented. The dancers and singers are excellent and perform with zest the incredibly intricate dances of ancient Mexico. The costumes are equally intricate and authentic.

Among the dances presented are: "People of the Sun," "Old Sones of Michoacan," "The Revolution," "Veracruz Fiesta," "Dance of the Sanajeros," "Tonantzintla," "Tehuantepec," "Dance of the Yaquis," and "Christmas in Jalisco."

The Mexican Institute of Social Security (an amazing institution which does a vast number of valuable things) presents a fine selection of dances and songs at the Teatro Xola (Xola and Nicolas San Juan) every Sunday noon and Wednesday at 8:30 p.m.

The presentations at the Xola are: "Jarana Yucateca," "Sones of Guerrero," "The Dance of the Little Old Men of Michoacan," "The Chiapanecas," "Sones Jarochas," "Polka Norteña," "The Offering of Jalisco," "The Deer Dance," "The Matlachines," "The Iguiris," "The Moors," "The Chinas," "Redova," "Potorrillo," and the "Jarabe Tapatio."

But for the footloose, the following is an up-to-date list of where to find native dances.

CARNAVAL DE HUEJOTZINGO

An indigenous fiesta which takes place during carnival season in Huejotzingo, Puebla. A masquerade parade is featured in which the

Apaches, Chinacos, Zacapoaxtlas, Zuavos, Zapadores, Serranos and Turcos participate in a representative dance which depicts the sad history of Augustin Lorenzo who kidnapped a French lady and was punished. The fiesta culminates on Tuesday of Carnival week with a battle between the soldiers and the Frenchmen, with more than 400 dancers participating in the combat.

The costumes are made by the participants with special emphasis on the mask. The favorites are made with pink skin almost covered with enormous black beards and moustaches. The sombrero of the Zacapoaxtlas, the rattle; and eyeglasses of the Apaches, the loose-fitting trousers and the skulls of the Turks, the red, white and blue suits of the French and the strange headgear of the Zuavos and Zapadores make the entire celebration extraordinarily interesting. The vendors can be bought from the townsfolk or vendors in the public markets.



LOS CHINELOS

This native dance originated in the state of Morelos. It is danced in the town of Tepoztlan during Carnival on May 6, September 8 and January 16. The masqueraded performers are split into small groups which march through the town and meet in the central plaza.

The costumes are a mixture of European and native apparel, and include masks carved from wood with long pointed beards; large colorful headdresses bordered with beads; eyeglasses; and many-colored feathers. The dancers also wear wide-trousered pants which are similar to the trousers of the Zuavos and an elaborate tunic with a gauze shawl tossed over the shoulders. This fantastic costume is topped off with rose colored stockings, huaraches and gloves. All the costumes and adornments are made by the villagers and can only be obtained from the people that make them.

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Our own Directory



LEFT: THE BLACK BROTHER OF MACUILXOCHTLI, IXTLITON, "EL NEGRITO" GOD OF MUSIC, DANCE AND SONG.
RIGHT: DANCER WITH "OYOUALLI" ROUND HIS NECK.
FROM THE BORGIA CODEX.

EL VENADO

The deer dance is probably the most beautiful of all Mexican dances. Dating from pre-hispanic days, this dance depicts the conflict between good and evil and is indigenous to the Yaqui and the Mayo Indians of northern Mexico. It is performed on February 2 in Colome, October 7 in Guasave, during Holy Week in Tehuaco and other towns in Sinaloa, October 4 in Atil, from May 10 to 20 in Etchojaa, June 24 in Vicam (where eight villages meet

to celebrate), and in Hermosillo during Holy Week.

The dance represents a struggle between El Venado who symbolizes the forces of Good and El Coyote (Evil) in which the deer triumphs but dies as a consequence. The protagonist wears deer antlers as a headdress with colored ribbons streaming from them. A rebozo is wrapped around his waist leaving most of his torso naked and on his ankles he wears a circle of dried butterfly leaves which make a rattling sound with his movements. He carries two timbrels in his hands and dances barefoot. The coyotes' heads and backs are covered with real coyote skin. The venado's movements imitate to perfection the actual expressions and movements of the deer. This dance is accompanied by indigenous instruments and the dancers make their own costumes.

FERIA DE SAN MARCOS

This lively fair is held in Aguascalientes from April 20 to May 10 in the enchanting

Jardin de San Marcos. The most famous charros come from all over the country for this grand occasion. Various indigenous dances are performed and other notable events such as cock-fights, bullfights, poetry contests and art exhibitions take place.

LA GUELAGUETZA

This fiesta is celebrated on "Lunes del Cerro" in Oaxaca on the Monday following July 16, which is the fiesta of the Virgin of Carmen.

The costumes, dances, music, food and various dialects from all over the state of Oaxaca all combine to make this occasion a marvelous mosaic of art and people. Tehuanas, Huastecas, Yalaltecas, Zaques, Chinantecas, Mixteques and the danzantes de la Pluma all perform in this gay and colorful party. This occasion is rightfully the pride of Mexican folklore.

EL SANTUARIO DE CHALMA

The sanctuary of Chalma is visited by many worshippers throughout the year but the highlights are January 6, the first Friday of Lent, the day of San Agustin, Holy Week and the day of Espiritu Santo. Chalma is an important place of worship for the Indians. Before the arrival of the Spaniards the people worshipped Oxtotlil, god of the caves of Chalma. Nowadays the pilgrimages are made to venerate Santo Cristo. Many colorful costumes from various regions add color to the festivities. Traditional dances are Arrieros, Los Tacantines, La Mariposa y la Flor, La Conquista, Los Moros y Cristianos, Los Doce Pares de Francia, Aztecas and many more.

SEMANA SANTA

This religious festival (Holy Week) is celebrated all over Mexico. The most colorful celebrations are held in Taxco, Guerrero; Ixtapalapa, D. F.; Capulhuac, Amecameca de Juarez and Ixtapan de la Sal in the state of Mexico; San Cristobal Las Casas, Chiapas; Tzintzuntzan, Michoacan; Atzitzintla, Pahuatlan and Mexicalzingo in the state of Puebla; Hermosillo, Sonora; Tepeji del Rio, Hidalgo. During these celebrations the Indians perform pagan dances. On Thursday and Friday of Holy Week, the in-

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habitants of these towns reenact the passion of Christ.

DIA DE MUERTOS

This traditional fiesta occurs on November 1 and 2 when everybody visits the grave of a deceased loved one. Flowers and food (the favorite dish of the dead one) are taken to the cemetery as offerings to the dead. This custom has both prehispanic and Spanish aspects. In Janitzio, an island in Lake Patzcuaro, Michoacan, the celebration is prehispanic with the graves elaborately adorned with zempasuchil, the flower of the dead (Marigold) and food. The merry-makers gather around flaming torches and sing many songs during the night.

LOS VIEJITOS

This dance originated in Michoacan but has many more modern adaptations. In ancient times it was called the Danza de las Huehues (old ones). It is danced in Quiroga, Charapan and Tzintzuntzan on May 3, Holy Week and at Christmastime; in Uruapan on October 4, in Patzcuaro on December 8 during the celebrations honoring the Virgin of Health, the town's patron saint. This religious dance is very humorous and gala. The participants are very agile and precise in their steps. The costume includes a fiery colored wooden mask with a gleeful expression topped off with a straw wig. The sombrero is very large and is covered with many colored ribbons. The shirt and trousers are gaily bordered.

VOLADORES DE PAPANTLA

"El Volador," a game dance, is one of the major prehispanic spectacles and is celebrated on Corpus Christi day in May and June in Papantla, Veracruz. During this ceremony, a dancer beats a drum while he dances on top of an 80 or 90 foot high pole and four other dancers slowly descend from a wheel at the top as the rope which is tied to their feet unwinds. The dancers wear short pants, a breastplate of feathers, but no masks. In Papantla this dance is performed during Holy Week and in Teziutlan during the annual fair of the Fiestas de la Asuncion — August 10-16.

DIA DE LA VIRGEN DE GUADALUPE

All Mexico commemorates the patron saint of the Americas on December 12. Throngs



gather at the great basilica de Guadalupe in Mexico City on this day. From all regions of the country, large groups arrive dressed in their typical attire to dance and play traditional instruments in front of the temple. They bring with them beautifully woven rugs and hoops of flowers which are changed daily. The pilgrimages begin in November and on December 11, the worshippers gather to serenade the Virgin of Guadalupe.



WHERE TO BUY NATIVE COSTUMES IN MEXICO CITY

Casa Cervantes, S. A. (Ave. Juarez 18). Costumes, rebosos, costume jewelry and popular art.
Jacaranda's Shop (Pasaje Jacarandas, Londres 104-5). Costumes, blouses and rebosos.
Trajes Típicos Mexicanos, S. A. (Venustiano Carranza 97). Costumes of all regions of the country.
Alcantara Figueroa (Ecuador 33). Typical costumes.
El Incendio, S. de R. L. (5 de Mayo 10). Typical costumes, charro outfits, sarapes and curios.
El Indio de Mexico (Arcos de Belen 10-A). Charro outfits and china poblana costume.
Museo de Arte Popular (Ave. Juarez 44). Rebosos, quexquemetil, sarapes, popular art.
Luis Rodriguez (Niza 45, 1st. floor). Hand-woven typical cloth.
Albus (Ave Juarez 30). General shop for typical art objects and costumes.
Tlaquepaque (Luis Moya 49-Bis). Mexican curios and popular art.
Barreto (Revillagigedo 29). Popular art.
Sanborn's de Mexico (Madero 10). Blouses, sarapes, curios and popular art.

Costumes, huaraches, rebosos, blouses, sarapes and popular art are sold all the public markets in the city, especially interesting ones are La Lagunilla, San Juan, La Merced, Mixcoac, Ixtacalco, and La Villa.

OUTSIDE MEXICO CITY

Estudios Taxco y Albus (Calle San Agustín 1 and 10, Taxco). Original costumes and popular art.

In any city of size throughout the republic costumes native to the area can be purchased such as the Tehuana in Tehuantepec; the Charro and china poblana in Guadalajara; the Jarocha in Veracruz; the Chiapaneca in Tuxtla Gutierrez, Chiapas; the Mestiza in Merida, in shops along the principal streets or the public markets.

In villages where you encounter popular dances, costumes can be acquired that are homemade and in important tourist centers such as Cuernavaca, Taxco, Acapulco, Teotihuacan and Toluca, costumes and curios are easily found. All good hotels generally have a curio shop on the premises.

INVESTMENTS

Every year in the spring, the Bank of Mexico, which is more or less Mexico's equivalent to the Federal Reserve in the U. S., but which also carries on an extensive, careful research and statistics program that takes the economic pulse of the nation, makes a report to its Board and stockholders (banks and finance units).

This report is an overall, clearcut, accurate and honest description of what has gone on economically, in the past fiscal year. The ups and downs, advances and drops, gains and losses, are all there, and this being a fundamentally valuable document to everybody who has any interest or connection with Mexico's finance, industry, business, agriculture, or other productive activities, we here give you a brief digest. If you are interested in having the whole Report, write to:

Departamento de Estudios Economicos
Banco de Mexico
Mexico, D. F., MEXICO.

GENERAL ECONOMIC ACTIVITY

National investments and consumption showed an increase in 1960 over 1959 of 5.7 and 10.2% respectively. The estimate excludes price increases. This rise was due to higher consumer demand and a greater use of raw materials by industry throughout the country.

National expenditures at current prices increased but was supported by a 27% greater public investment over the 1959 figure. Public investment went up from 6,873 million pesos in 1959 to 8,733 million pesos in 1960. Preliminary figures show that private investments went up from 10,900 million pesos in 1959 to 12,000 million pesos in 1960 — a 10% increase. Exports went up only 3.7% and affected national economic expansion very slightly. Higher public and private investments and wage and salary increases brought about a higher income level and so created more demand for consumer goods.

The considerable increase in demand for, and spending on, consumer goods as well as on investments resulted in an overall 8.4%

greater turnover in industry despite unfavorable harvests in large agricultural areas. Corn was an example of low production during 1960.

Agricultural exports went up 22% and contributed to the gross national product. However, agricultural food production for national use was low because of bad weather despite the loosening of credit restrictions for farmers. Shortages in some basic foodstuffs had an important bearing in the general price increases.

The high level of public investments was financed by official organizations and industries; by new credit from the national federal budget, which for public investment, remained about the same as the year before.

The federal government's income and outlay went up considerably. Direct federal government investment continued to be high. Public employee salaries went up, especially in the field of education.

Greater private investments were financed principally from internal sources: unpaid dividends, Mexican banking credit and personal savings. Foreign capital also contributed to private investment in Mexico and continues to increase at the same rate that it has in the past years. Mexican companies participated more actively in the stock market. There was a greater stock activity than was registered in 1959.

Higher personal income levels were evident through the increment in imported consumer products, which went up 10%, and by a higher demand for nationally produced goods. Altogether, private and government spending went up 11% at current prices. It is probable that better conditions of volume and credit to buyers have stimulated consumers to make a greater outlay for non-perishable goods.

PRODUCTIVE ACTIVITIES

The accelerated pace of economic activity was reflected by the construction industry which increased its business volume 10% in 1960 as compared to 1959, whereas 1959 showed only a 4% increment over 1958. The building

surge stimulated steel and cement producers who increased their production volume 12% and 17% respectively.

In the general industrial expansion, manufacturers raised their volume 9% over 1959. Industries in capital goods and raw materials also showed a marked increase in activity. Glass production went up 7%, tires and other rubber products went up 8%, fertilizer industries shot up 38%, synthetic fibers went up 11%, basic chemical industries (acids and alkalis) 9% and paper and cellulose industries went up 5%. Due to special difficulties, industries for transportation equipment showed no change in its production volume.

Consumer goods manufacturers also contributed to the general activity by increasing their production 9%. Sugar production was upped 18.5%, beer 6.5%, tobacco industries 10%, textiles 5%, soaps and detergents 11% and manufacturers of matches went up 5%.

Agriculture and fishing industries together did not increase their production volume despite institutions. Credit went up 17.6% as compared to 1959, or 888 million pesos. Production of the increased credit allowed farmers, by banking the principal grain food products of Mexico (corn, beans and wheat), went down due to unfavorable weather conditions in 1960. The livestock activity continued to expand with heavy financing, although some areas were affected by droughts.

Banks stimulated productive growth through credit which showed an increase of 30.7% over 1959 and very much higher than any year before that. Private capital and financing institutions were mainly responsible for the sharp increase in credit volume.

Fuel and power sources increased their production to satisfy the expanding national economy. Petroleum production, principally refined products, continued to go up in 1960 — 6.5% over the 1959 level — while electric power generated 9% more than the 1959 peak.

Demand for oil products caused the petroleum industry to increase investment heavily — 22.4% — absorbing 1,624.3 million pesos or 19.4% of the public fund assigned to forming gross capital. Public investment in the electric power industry, excluding the government's purchase of foreign-owned power companies, during 1961, was 1,455.1 million pesos, or 17.4% of the total public investment.

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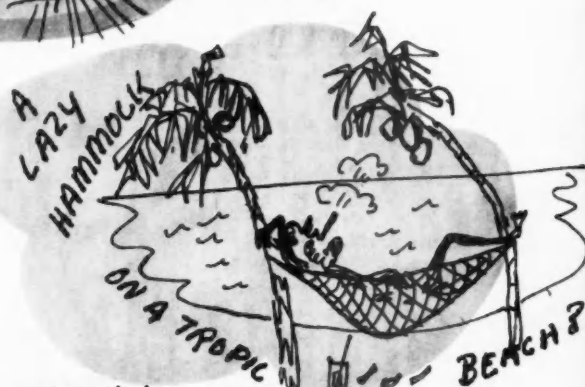
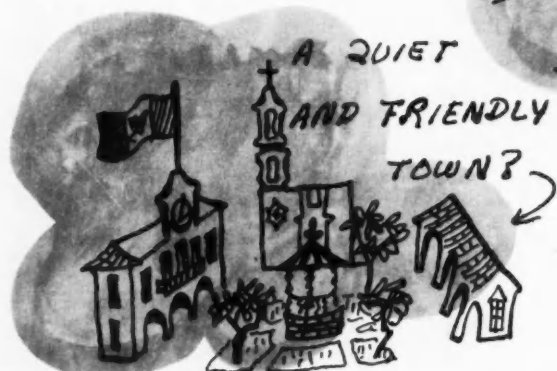
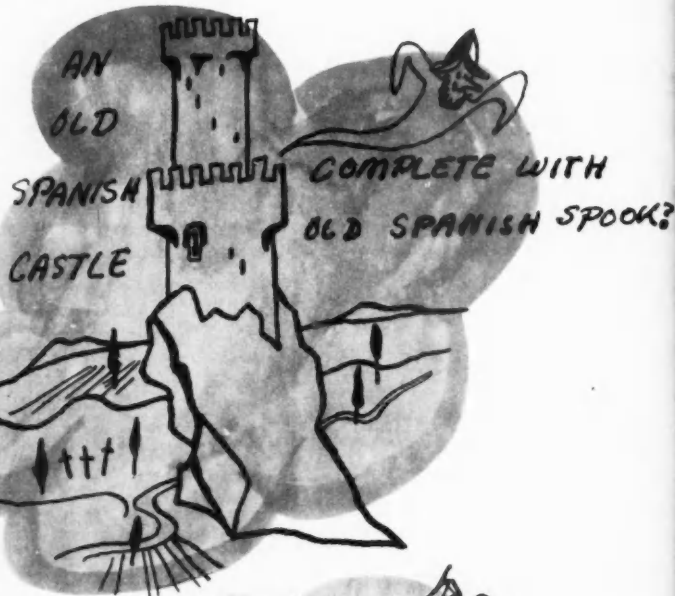
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